

# FASHION'S LATEST WORD IN SMART CREATIONS

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## Fabrics of Beauty for the Autumn

Velvet, brocade, satin, much tulle and net and lace, heavy metal trimmings, jet and fur, broadcloth, vogone, serge, chevise, covert cloth—this is the key to the fabric situation this autumn. There are other fabrics smartly used, too, among them zibeline and poplin. But those first mentioned are the smartest.

Brocade is the really big thing in fabrics. In all the beauty and richness imaginable it is lavishly used, yet with such art that it is seldom overpowering.

The secret of the effective use of brocade lies in harmonizing it with the fabric with which it is used. If a brocade of green and silver and rose is used, it is hung over thin green millinery velvet. A rose and king's blue and gold brocade is combined with velvet of king's blue. The purple tones in a brocade of purple and blue and rose and gold are emphasized with purple chiffon and velvet. Always one dominant color is emphasized. Not always—for sometimes the brocade is used alone, with white net or fur or white satin.

The new brocades really surpass de-

scription. One must see them to appreciate their suppleness, their beauty of design, their wonder of color.

There are velvet-brocaded velvies or chiffons, metallic-brocaded satins and velvets, velvet-brocaded satins. And there is a very good domestic imitation brocade satin, with gold and silver threads of silk, instead of metal, worked into the pattern.

Brocades, of course, are for evening wear. They are fashioned into gowns, coats, and slippers and they are used for trimming.

### For Afternoon.

For afternoon wear, velvet is in demand. It was launched rather too early in the season. Velvet is always a fragile fabric, which ought to be used rather carefully. A velvet coat suit for morning wear is always regrettable. The least wrinkle or crease leaves its imprint on the fabric. So the velvet gown should be chosen for rather formal, rather infrequent wear.

For afternoon, then, for receptions and dancing—although it is heavy for autumn dancing—and other afternoon festivities, the velvet coat suit or gown is in good

taste. Velvet evening gowns, too, are worn, and they are very effective. Then there are smart little velvet coats, worn with taffeta or cloth skirts, that are good. The coat, naturally, does not get wrinkled as does the skirt, so a velvet coat is durable when a skirt would not be.

Velvet hats, of course, are worn everywhere. Big and little, they still dominate the world of millinery.

As the season advances, some felt hats are worn. But not many have succeeded in gaining popularity. Now and then a blue felt walking hat appears, and it is decidedly smart, simply because of the smartness of the woman who wears it and because it is unusual.

### Satin the Reliable.

Satin has proved itself to be the most reliable fabric for afternoon and evening frocks, for the foundation on which other fabrics are hung and embroidered, draped and applied. Therefore, it is still depended on for much service.

Taffeta is still sometimes used. Occasionally it serves as a better foundation than satin for a frock of tulle and lace. Especially for debutantes this youthful

fabric, full of crispness and independence, is employed.

There are some very pretty dance frocks for young girls made of taffeta in pastel shades, draped with silk voile banded at the edge with a wide satin stripe which is a part of the weave. These frocks are simply made, with a long tunic of the voile, gathered into a deep girde and a bodice cut on surplice lines.

### Jet and Metal.

Jet and metal are used as trimming on many of the latest imported models. Tunics of jet sequins fastened on tulle, wide girdles of jet, tassels and fringes of jet and ropes of jet hung from the shoulders, from the waist, from the knees—all these are effectively used. Then there are all sorts of bead embroidery. Wide girdles are embroidered with beads, beads are embroidered on tulle, and they are used to band and edge skirts, tunics, sleeves and bodices. Metallic sequins are applied to lace and tulle, metallic embroidery is applied to all sorts of fabrics, and metallic fringes and tassels are also lavishly used.

The sleeveless evening frock has given great play to woman's liking for metal and beads. For on a sleeveless bodice, what is more appropriate than a jeweled metal clasp to hold the two wisps of tulle that are the ends of the bodice together on the shoulder, or what is better than a shoulder strap of jet and colored sequins held on a strip of net?

### Fur.

As for fur, that, too, is one of the season's fabrics. Fur is used to trim frocks for all hours of the day. Some of the new mink blouses have fringes of moukay about the collar and along the front closing. Others have bands of mink around the cuffs and at the throat. And fur buttons, too, are used on filmy blouses of chiffon and mail.

Fur is used to band and edge the skirts of evening frocks, and sometimes it is used on the bodice of a velvet evening frock. In afternoon frocks it is a prominent trimming. Especially on those of velvet or broadcloth it is effective. And it is used for collars and cuffs of street coats, and for wide, wrinkled collars on evening coats.

The little three-piece sets of fur, consisting of a toque, a muf and a collar, are extremely smart. Those made up of monkey and velvet, in purple or brown, are most striking, although other furs are also strikingly used.



A smart little jacket of brown velvet, with collar and cuffs of fitch, worn with a brown broadcloth skirt and dull yellow corded silk waistcoat.



Evening coat of velvet-brocaded chiffon, in green, blue and rose, with interwoven silver threads, mounted over green velvet and trimmed with white fur.



Smart imported afternoon gown of red velvet, trimmed with fur. This is a Hechhoff-David model.



On the left is a white tulle model, with girde of green velvet and tassels of jet. In the center is a frock of black satin, with lace ruffle and bodice, and jeweled shoulder straps reaching to the hem. On the right is a white satin frock, with metallic-embroidered girde, and band of brown fur at the bottom of the skirt. The shoulder clasps are cameos.



Velvet coat suit for afternoon, rich with embroidery and ermine.



Evening gown of lace and brocade silk, heavily hung with strands of jet beads.



Black velvet evening gown, with bands of jet-embroidered tulle held over the shoulders with velvet ribbons.